

OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

KEITH VAUGHAN (1912-1977)



Ochre Landscape, 1952

Pencil, ink and gouache on paper

12.5 x 16 cms

(4.91 x 6.29 in)

Pencil, ink and gouache, signed and dated in pen in the lower right

Exhibited: Cyril Gerber Fine Art, Glasgow

Redfern Gallery, London

Private Collection, London

Vaughan must have produced hundreds of these compact and densely worked little landscapes over the course of his career. Never without his sketchbook or notepad, he would make drawings and visual notes whenever he went walking or would pull over by the side of the road and draw

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in
his car. It was a way of recording or, to be more precise, paraphrasing what he saw.

A landscape must be familiar otherwise I only see the superficial dramatic aspects that any other sightseer sees. The ones that have revealed the most to me are the ones outside the window of my studio. Trees & sky & some man-made objects such as a house – that is enough to start the reaction. If there is water too, then it is almost perfect – I don't mean that it should be empty. A landscape can only be measured by its remoteness from, & similarity to, human beings. But they must be as remote as the landscape is remote, however familiar & visible. It may take anything from three days or three months to make this contact.

What I like best is a small, compact, unspectacular landscape, combining as much of the three basic elements – air, earth & water – within a space not so large that I couldn't walk around it in half & hour. I do not like views or mountains but I like the sea only when looking landward – in one such landscape there would be enough material for a lifetime. There would be no need to change because the landscape is changing each hour of the day & week of the year. The longer one watches, the more one sees.

(Keith Vaughan, unpublished and undated studio notes, c. 1950)